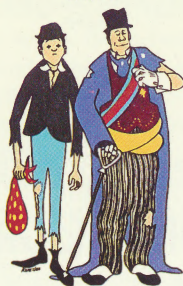




**DAVID MERRICK**  
IN ASSOCIATION WITH  
**BERNARD DELFONT**  
PRESENTS

**ORIGINAL BROADWAY  
CAST RECORDING**

**ANTHONY  
NEWLEY**



**CYRIL  
RITCHARD**

IN THE NEW  
**LESLIE BRICUSSE-ANTHONY NEWLEY**  
**MUSICAL**

**THE ROAR  
OF THE  
GREASEPAINT  
-THE SMELL OF THE CROWD**

- |    |                                   |      |    |   |      |
|----|-----------------------------------|------|----|---|------|
| 1  | Overture                          | 3:22 | 12 | The Joker   | 2:29 |
| 2  | The Beautiful Land                | 1:41 | 13 | Who Can I Turn To<br>(When Nobody Needs Me)         | 3:49 |
| 3  | A Wonderful Day Like Today        | 2:10 | 14 | That's What It Is to Be Young                       | 1:06 |
| 4  | It Isn't Enough                   | 2:23 | 15 | What a Man!   | 1:47 |
| 5  | Things to Remember                | 2:56 | 16 | Feeling Good  | 2:39 |
| 6  | Put It in the Book                | 1:31 | 17 | Nothing Can Stop Me Now!                            | 2:55 |
| 7  | With All Due Respect              | 2:03 | 18 | Things to Remember (reprise)                        | 1:57 |
| 8  | This Dream                        | 2:32 | 19 | My Way  | 1:45 |
| 9  | Where Would You Be<br>Without Me? | 2:48 | 20 | Who Can I Turn To (reprise)*                        | 1:11 |
| 10 | My First Love Song                | 3:15 | 21 | The Beautiful Land (reprise) and<br>Sweet Beginning | 3:13 |
| 11 | Look at that Face                 | 2:19 |    |   |      |

Produced by George R. Marek • Associate Producer: Andy Wiswell  
Recorded February 28, 1965, in Webster Hall, New York City

Remastered for compact disc by Bill Rosenfield  
Remastering engineer: Anthony Salvatore

\*Previously unreleased.

Art Director:  
J.J. Stelmach  
Design By:  
David Alan Kogut

Total  
Playing  
Time  
50:34  
BMI

A D D

**BMG**  
CLASSICS



TMK(S) © Registered • Marca(s) Registrada(s) RCA Corporation, except BMG Classics logo © BMG Music • © 1965, BMG Music  
All rights reserved. • Manufactured and Distributed by BMG Music, New York, NY • Printed in U.S.A.

DAVID MERRICK  
in association with  
BERNARD DELFONT  
presents

ANTHONY  
NEWLEY

CYRIL  
RITCHARD

in the new  
LESLIE BRICUSSE-ANTHONY NEWLEY  
MUSICAL

# THE ROAR OF THE GREASEPAINT

- THE SMELL OF THE CROWD

Book, Music and Lyrics by  
LESLIE BRICUSSE & ANTHONY NEWLEY

Production Designed and Lighted by  
SEAN KENNY

Costumes by  
FREDDY WITTOP

Musical Director  
HERBERT GROSSMAN

Associate Producer  
SAMUEL LIFF

Orchestrations by  
PHILIP J. LANG

Vocal & Dance Music Arranged by  
PETER HOWARD

Musical Numbers Staged by  
GILLIAN LYNNE

Directed by  
ANTHONY NEWLEY

with  
SALLY SMITH  
GILBERT PRICE JOYCE JILLSON

1	Overture	Orchestra	3:22
2	The Beautiful Land	The Urchins	1:41
3	A Wonderful Day Like Today	Cyril Ritchard, The Urchins	2:10
4	It Isn't Enough	Anthony Newley, The Urchins	2:23
5	Things to Remember	Cyril Ritchard, The Urchins	2:56
6	Put It in the Book	Sally Smith, The Urchins	1:31
7	With All Due Respect	Anthony Newley, The Urchins	2:03
8	This Dream	Anthony Newley, The Urchins	2:32
9	Where Would You Be Without Me?	Anthony Newley, Cyril Ritchard	2:48
10	My First Love Song	Anthony Newley, Joyce Jillson	3:15
11	Look at that Face	Cyril Ritchard, Sally Smith, The Urchins	2:19
12	The Joker	Anthony Newley	2:29
13	Who Can I Turn To (When Nobody Needs Me)	Anthony Newley	3:49
14	That's What It Is to Be Young	The Urchins	1:06
15	What a Man!	Anthony Newley, Cyril Ritchard, The Urchins	1:47
16	Feeling Good	Gilbert Price, The Urchins	2:39
17	Nothing Can Stop Me Now!	Anthony Newley, The Urchins	2:55
18	Things to Remember (reprise)	Cyril Ritchard	1:57
19	My Way	Anthony Newley, Cyril Ritchard	1:45
20	Who Can I Turn To (reprise)*	Cyril Ritchard	1:11
21	The Beautiful Land (reprise) and Sweet Beginning	Anthony Newley, Cyril Ritchard, The Urchins	3:13

Recording engineer: Ernie Oelrich  
Photographs courtesy of Leslie Bricusse  
\*Previously unreleased.

The Roar of the Greasepaint (The Smell of the Crowd) opened  
May 16, 1965 at the Shubert Theatre and played 231 performances.



## Cast of Characters

Cocky .....	Anthony Newley
Sir .....	Cyril Ritchard
The Kid .....	Sally Smith
The Girl .....	Joyce Jillson
The Negro .....	Gilbert Price
The Bully .....	Murray Tannenbaum

The Urchins: Rawley Bates, Lori Browne, Lori Caesar, Jill Choder, Gloria Chu, Kay Cole, Marlene Dell, Boni Enten, Mitzi Feinn, Pamela Gruen, Linda Rae Hager, Cyndi Howard, Laura Michaels, Debbie Palmer, Heather Taylor.

The analog recording source for this compact disc was made before noise-reduction methods such as Dolby were available. In the digital remastering, some effort to minimize the inherent tape hiss was made; radical methods have not been used in order to preserve the full-frequency content of the original recording. Therefore, some noise may be experienced in reproduction on wide-range equipment.



Cyril Ritchard and Anthony Newley

## THE SHOW.

*The Roar of the Greasepaint (The Smell of the Crowd)*

In the fall of 1964, following on the heels of their huge worldwide success with *Stop the World – I Want to Get Off*, Leslie Bricusse and Anthony Newley created a new musical entertainment: *The Roar of the Greasepaint (The Smell of the Crowd)*. Under the auspices of Bernard Delfont with a cast headed by popular comedian Norman Wisdom and Willoughby Goddard (Mr. Bumble in Broadway's *Oliver!*), the show was expected to follow the traditional path for a British musical – a tryout in the provinces followed by a West End opening and from there, hopefully, on to New York. However, *Greasepaint* was an unusual show: a comic allegory about the class system in contemporary Britain, it failed to win either audience or critical approval. Following its disappointing engagements in the provinces it closed in Manchester, thereby canceling its scheduled opening at the Shaftsbury Theatre in London.

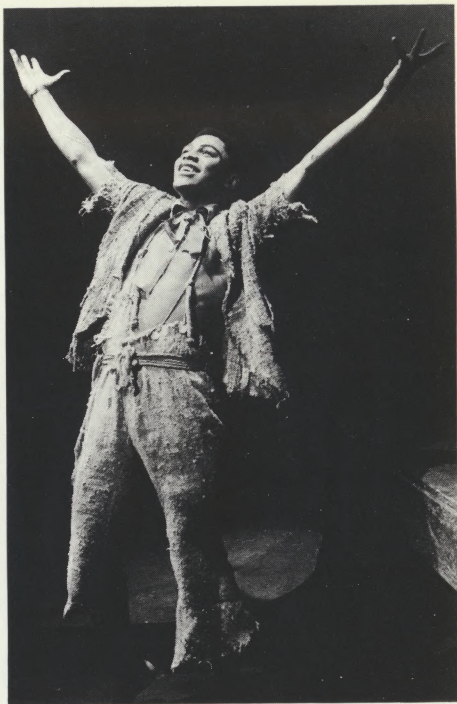
However, all was not lost. Producer David Merrick, who along with Bernard Delfont had presented *Stop The World . . .* on Broadway, saw the show in Liverpool and liked it, and, provided that Mr. Newley assume the leading role of Cocky, he was prepared to bring it to Broadway. On December 23, 1964, with a cast headed by Mr. Newley and Cyril Ritchard, *Greasepaint* went into rehearsal in New York a little more than two months after it had closed out-of-town in Great Britain.

By this time Tony Bennett had already recorded a song from the show, "Who Can I Turn To (When Nobody Needs Me)," and it was making its way to the top of the pop charts. The show began its pre-Broadway tour in Wilmington, where the reviews were mixed. All the critics cheered the quality of the score and the performances of the talented cast, the exuberant choreography by Gillian Lynne (in her American debut as choreographer), the innovative set design by Sean Kenny, and the charmingly raggedy costumes by Freddy Wittop. But they were less than enchanted by the simplicity of the book. These critical qualifications didn't seem to matter to the theater-going public, who helped the show do capacity business. As had been the case with *Stop the World* and its hit song "What Kind of Fool Am I?", people wanted to see the show and its stars and hear in the theater the songs they had been hearing on the radio.

Other engagements followed: Washington, where the response was divided, and Philadelphia where the critics began not only approving of the show but also predicting its commercial success. Merrick prevailed on RCA Victor to record the album while the show was still out of town. A similar situation had arisen during the pre-Broadway tour of *Oliver!* and both parties were aware of how profitably that gamble had paid off. So on February 28, the show's day off dur-



Joyce Jillson



Gilbert Price

ing the Philadelphia engagement, the company came to New York and recorded the album, which was in the stores 11 days later. By the time the show opened in New York in mid-May, the album had already sold over 100,000 copies.

Following the Philadelphia engagement the show continued its tour, garnering rave reviews along the way, playing in New Haven ("Every minute of the whole thing is magic. The 'Roar' is approving and the 'Smell' is the sweet one of success." – *New Haven Register*), Boston ("The best musical Boston has seen this season. Impressive theater, brilliant showmanship, marvelous numbers, a compelling experience. Two unforgettable performers." – *Boston Globe*), Cleveland and Toronto. On May 16, 1965, *Greasepaint* opened before a star-studded audience (an Actor's Fund benefit) at the Shubert Theatre in New York.

The reviews were decidedly mixed. While Richard Watts Jr. in the *New York Post* raved " 'Roar' is a delightful, freshly imaginative show with a most haunting score," and Norman Nadel in the *New York World-Telegram and Sun* cheered, "There is so much exuberance in this show especially among its chorus of small female urchins that you'd feel like a traitor if you didn't enjoy yourself." On the other hand, Walter Kerr of the *Herald Tribune* felt the show was "third rate commerce masquerading as art" and Howard Taubman in the *New York Times* said "Nearly everything *Greasepaint* touches is either belittled by the obviousness of the treatment or cheapened by the vulgarity of the humor." However, these men were not in the majority and it was left to John Chapman in the *Daily News* to declare that *Greasepaint* "brings the Broadway season to a close with a rousing hurrah. Everything about the *Roar* is imaginative." Hobe Morrison in *Variety* summed up the opening night best of all by saying, "Trust David Merrick to have the last word – the *triumphant* last word with a hit show as the final new production of the Broadway season."

Whitney Bolton of the *Morning Telegraph* reported, "The candy on stage at the Shubert is very fine candy indeed, with a tuneful, rhythmic score, a fascinating setting, a wonderful crowd of girl urchins in ragamuffin clothes and Mr. Newley and Mr. Ritchard offering performances of exceptional brightness and filled with subtleties." John McLain in the *New York Journal American* felt that "there is no way for Mr. Ritchard to be less than captivating." Indeed, even Walter Kerr felt that the performances were something to cheer about: "Mr. Ritchard is marvelous. . . a salute is in order"; and writing of Anthony Newley, Mr. Bolton had this to say: "Mr. Newley in bringing to full fuse the character of Cocky, the Kliene Mann of the show, uses his own inventions, plus deliberate and useful, justifiably purloined gestures common to Charlie Chaplin, Lupino Lane, Buster Keaton, Stan Laurel and others, as though giving us a portrait gallery of great comics who have made their fames as Little Men against the harsh world."





Sally Smith and Cyril Ritchard

Anthony Newley & Cyril Ritchard



Cheers all around were given to Sally Smith recreating her role from the original British production – “a pint-sized bundle of energy . . . the brightest of an attractive lot of urchins” (Taubman, *Times*) – and to Joyce Jillson “lovely” (Watts, *New York Post*) as Cocky’s first love. Young Gilbert Price’s reviews were thrilling. Walter Kerr offered this: “Gilbert Price has a voice big enough and right enough to fill all the houses on Broadway that may be lying empty,” and Howard Taubman wrote, “This engaging young performer turns ‘Feeling Good’ into an incantation of defiance and jubilation. . . his velvety bass tones are reminiscent of the young Paul Robeson’s voice.”

The show repaid most of its investment while still on the road to Broadway – where it opened with an \$800,000 advance sale (this in the days of a \$9.60 top price). *Greasepaint* repaid all of its investors five weeks after the opening. Though it received six Tony nominations, including Best Actor – Mr. Ritchard; Best Score – Messrs. Bricusse & Newley; and Best Director – Mr. Newley, it was defeated for all of these awards by *Fiddler on the Roof* and its personnel.

However, with *Greasepaint* the score’s the thing, and what a score it is! “Bursting with songs all good and several of hit quality” (*Variety*); “One of the most brilliant scores in many a season” (*Cue*). The first hit song from the show, “Who Can I Turn to (When Nobody Needs Me),” was nominated for a Grammy award as Song of the Year (a category that included “Dear Heart,” “People,” “A Hard Day’s Night” and the winner of the award, “Hello, Dolly!”). Some of the other songs from the show – “Where Would You Be Without Me?” “The Joker,” “A Wonderful Day Like Today,” “Nothing Can Stop Me Now” and “Feeling Good” – quickly became standards and remain so to this day. Anthony Newley and Leslie Bricusse in just two musicals had given the world more pop standards than many composers give in a lifetime. After playing 231 performances, the show closed on December 4, 1965.

– Bill Rosenfield

### THE STORY.

Few get out of life everything they desire, yet true contentment lies in the heart, claim The Urchins in *The Beautiful Land*.

One who “gets” is Sir (Cyril Ritchard), and one who’s always bested is his foil Cocky (Anthony Newley) of the “have-nots.” They meet to play “The Game.” They meet in song with Sir describing the joys of being in life’s “driver’s seat.” *A Wonderful Day Like Today*.

Sir insists that the “haves” must retain their position even if the rules of the game need to be



constantly changed to accommodate them. Thus Cocky contends with new rules at every turn. The downtrodden need more than hopes and dreams: they also need luck, he sings in *It Isn't Enough*.

Sir outlines the requirements for a gentleman to The Kid (Sally Smith), pointing out *Things to Remember*.

Cocky tries again and again, unsuccessfully, to play the game, and with every defeat he must write new, restrictive rules in the book of life. Sir orders him to *Put It in the Book*.

Cocky, tired of Sir's commanding role, revolts *With All Due Respect*.

For the downtrodden it is only in dreams that all hopes come true, declares Cocky in *This Dream*.

Sir reminds Cocky that it's the courage, wisdom and foresight of the "haves" that improve the lot of the "have-nots." *Where Would You Be Without Me?*

Crowned "King" in a mock ceremony, Cocky seems to be granted all his heart's desires including a luscious dream girl. When The Girl (Joyce Jilson) appears before him, he woos her with *My First Love Song*.

To coax Cocky into another "go" at the game, Sir, The Kid and The Urchins deliver a mocking appraisal of Cocky's dubious qualities (which he takes seriously) in *Look at That Face*.

Just when it appears that Cocky has finally won the game, Sir takes over and takes The Girl. He reminds the defeated lover that wealth is a trump card, and Cocky winds up lamenting his role as *The Joker*.

Desperate as Act I closes, Cocky pleads to heaven, *Who Can I Turn To (When Nobody Needs Me)*.

Act II opens with The Urchins delighting in the advantages of youth in *That's What It Is to Be Young*.

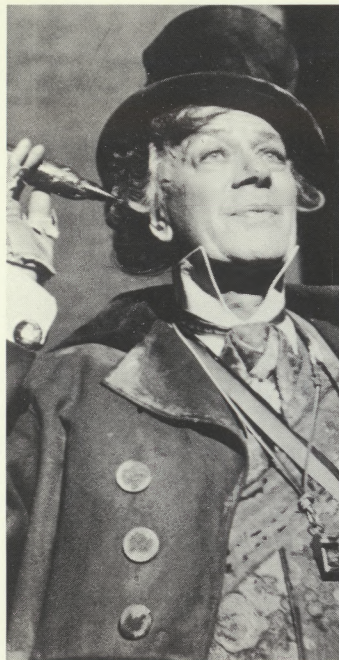
Cocky, still rebellious, mockingly praises Sir's virtues, praise which Sir accepts in all seriousness. *What a Man!*

Enter now The Negro (Gilbert Price), who wants to play the game. Cocky, finding someone even more downtrodden than himself, becomes as overbearing as Sir. The Negro pours out the sadness and heartbreak of his frustration in *Feeling Good*.

Cocky asserts himself more and more with Sir. His demands take Sir by surprise and, after doing nothing more than threatening Cocky, he backs down. Reeling with new confidence, Cocky plays the game and wins for the first time. *Nothing Can Stop Me Now!*

Cocky continues to gain confidence. He challenges Sir's mastery and proposes new rules – his rules – for the game. *My Way*.

But neither Cocky nor Sir can make the grade alone. Finally they reach a kind of understanding as they share the load and head for a future of mutual understanding. *Sweet Beginning*.



Cyril Ritchard



Anthony Newley







Original Broadway Cast Recording  
THE ROAR OF THE GREASEPAINT  
-THE SMELL OF THE CROWD

Book, Music and Lyrics by  
Leslie Bricusse and Anthony Newley

60351-2-RG



RCA VICTOR



COMPACT  
disc  
DIGITAL AUDIO

© 1990, 1965, BMG Music.  
All selections recorded  
prior to 1972. All  
rights reserved by  
BMG Music.  
TMK(s)® RCA Corp.  
& BMG Music.  
Made in U.S.A.

- 1 Overture
- 2 The Beautiful Land
- 3 A Wonderful Day Like Today
- 4 It Isn't Enough
- 5 Things to Remember
- 6 Put It in the Book
- 7 With All Due Respect
- 8 This Dream
- 9 Where Would You Be Without Me?
- 10 My First Love Song
- 11 Look at that Face
- 12 The Joker
- 13 Who Can I Turn To
- 14 That's What It Is to Be Young
- 15 What a Man!
- 16 Feeling Good
- 17 Nothing Can Stop Me Now!
- 18 Things to Remember (reprise)
- 19 My Way
- 20 Who Can I Turn To (reprise)
- 21 The Beautiful Land (reprise) and Sweet Beginning